



Inspired ORCHESTRA
Rousing CHORUS

APRIL 29, 2007
MAY 13, 2007

Memorial Church
at Harvard University

THE Bach EXPERIENCE

A Message

FROM MARY DALTON GREER



Dear Friends:

Welcome to **THE BACH EXPERIENCE**, two concerts devoted to the vocal music of **Johann Sebastian Bach**. These performances are a co-production of the Handel and Haydn Society and AnimaMusic and are modeled on "Cantatas in Context," a series I founded in New York City in 2001 in collaboration with the Orchestra of St. Luke's.

As Artistic Director of AnimaMusic, I have worked to enhance appreciation of Bach's works through performances and education. These two concerts contain some of the most transcendent music in the entire Bach repertory. They range from profound introspection and beautiful slumber songs to expressions of longing and joy.

I am very pleased to be working with the Handel and Haydn Society, one of the country's preeminent performers of Baroque and Classical repertoire, in presenting these performances.

Sincerely,

A handwritten signature in dark ink, which appears to read "Mary". The signature is fluid and cursive.

Mary Dalton Greer
Conductor

www.AnimaMusic.org
www.handelandhaydn.org

THE Bach EXPERIENCE

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Program

LONGING AND JOY: CANTATAS FOR SOPRANO AND BARITONE

Sunday, April 29, 3.00pm
Memorial Church, Cambridge

Mary Dalton Greer, conductor

Cantata No. 49, "Ich geh und suche mit Verlangen"

(I go and seek with longing)

J. S. Bach
(1685-1750)

Ilana Davidson, soprano

Christòpheren Nomura, baritone

Cantata No. 32, "Liebster Jesu, mein Verlangen"

(Beloved Jesus, my desire)

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Bach

Jayne West, soprano

Christòpheren Nomura, baritone

Kamala Soparkar, alto

Daniel Hershey, tenor

Cantata No. 58, "Ach Gott, wie manches Herzeleid"

(Ah, God, what deep affliction)

Bach

Ilana Davidson, soprano

Christòpheren Nomura, baritone

The program runs for approximately one and a half hours.

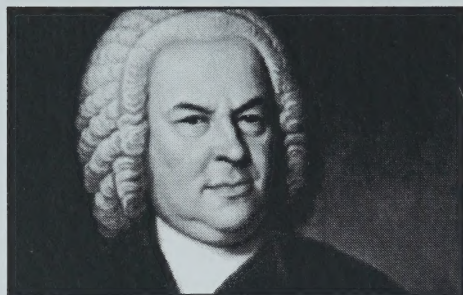
The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

LONGING AND JOY

The three works on today's program are among Bach's 200 surviving sacred cantatas, most of which he composed in the mid 1720s while serving as music director of St. Thomas Church in Leipzig.



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THE CHURCH YEAR

The Christian church year is divided into two parts, each roughly six months long. The liturgical year commences with Advent, a four-week period of preparation for the coming of the Savior, followed by a series of seasons that correspond to the main events in the life of Christ: Christmas (birth), Epiphany (infancy), pre-Lent and Lent (ministry and temptations), Holy Week (Passion and death), Easter (the Resurrection), and Ascension. While Christmas has been fixed on December 25th since the 4th century, the date of Easter, which is linked to the Jewish Passover and is determined by the lunar calendar, is moveable. Following Ascension Day are the festival of Pentecost, which commemorates the coming of the Holy Spirit on the Church, and the feast of the Holy Trinity, which celebrates the doctrine of the Trinity. In the remainder of the church year, in which successive Sundays are designated "First Sunday after Trinity," and so on, the assigned Epistle and Gospel readings explore various themes of Christian life.

Most cantatas were written for a specific Sunday in the church year (see sidebar) and were performed in the context of the three-hour service right after the reading of the gospel. The cantata, which often contained references to the gospel reading, was intended to strengthen the members of the congregation in their faith.

While the great majority of Bach's sacred cantatas call for four voices and most include large-scale choral movements, recitatives, arias, and four-part chorales, Cantatas 49, 32 and 58 are among the handful of pieces Bach designates as "Dialogues." Conceived as imaginary conversations between two allegorical figures, the sacred dialogue emerged in Germany in the 17th century under the influence of Lutheran mysticism. The format of a dialogue between the Soul and Jesus was adopted to make the abstract concept of the Soul's longing for a mystical union with God and Jesus more concrete, and a favorite source of imagery was the *Song of Solomon*.

By Bach's time, the genre of the sacred dialogue was outmoded and only three of his surviving cantatas, Nos. 32, 49 and 57, are conceived as conversations between the Soul and Jesus throughout. Traditionally, the role of the Soul was sung by a soprano and Jesus by a bass.

Cantata 49, composed for the 20th Sunday after Trinity, was first performed on November 3, 1726. The text imagery is derived from both the *Song*



A statue of J. S. Bach that stands in front of St. Thomas Church

of *Solomon* and the Gospel reading, Matthew 22:1–14, the parable of the royal wedding feast. Jesus is the bridegroom, the Soul his bride who is invited to the wedding on account of her faith. The work is scored for soprano and bass, obligato organ, oboe d'amore, violins, viola, violoncello piccolo, and basso continuo.

The piece opens with a joyful organ concerto in E Major in a dance-like triple meter which sets the tone for the entire cantata. While chromatic passages anticipate the bridegroom's anxious search for his absent bride depicted in the second movement, the ultimate outcome is never in doubt. In the solo aria for bass that follows, the minor mode, chromaticism, and sparse accompaniment throw into sharp relief the speaker's isolation and angst. The warm sound of the sustained strings in the third movement contrasts sharply with the bare accompaniment of the preceding one. This movement, in which the two singers address each other directly, marks a turning point in the cantata. Initially Jesus and the Soul sing in alternation but, by the end of the movement, sing the same words simultaneously in harmonious parallel thirds, signaling their greater unity.

In the fourth movement, a soprano aria in which the Soul revels in her beauty, the syncopated principal motive which appears in the soprano, oboe d'amore, violoncello piccolo, and continuo

lines creates a playful, almost flirtatious, quality. The text makes it clear, however, that the Soul's loveliness is a metaphor for her faith: "The righteousness of His salvation / Is my adornment and cloak of honor" and "My faith has dressed me so." In the joyful final movement the sustained phrases of the chorale impart a timelessness to the soprano line that is in keeping with the reference to the "A and O" ("Alpha and Omega"), while the bass

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Cantata 32, written for the First Sunday after Epiphany and first performed on January 13, 1726, is based on a text by Georg Christian Lehms. It incorporates references to both the *Song of Solomon* and the Gospel reading, Luke 2:41–52, which recounts the incident of the 12-year-old Christ who has journeyed with his parents to Jerusalem for the festival of Passover and, unbeknownst to them, has remained behind in Jerusalem while they returned home. After several days of anxious searching for him they return to Jerusalem and find him in the temple.

We are plunged directly into the Soul's anguished search for her beloved in the opening movement, a soprano aria in the key of C Minor. Following an introductory section in which the oboe plays a highly embellished line with numerous appoggiaturas over short chords in the strings, the soprano takes up the plaintive melody. The second

movement is a setting of a verse from the assigned Gospel reading. The third, a bass aria accompanied by solo violin, is in G Major in a lilting triple meter and exudes comfort and reassurance to the “troubled spirit.” In the fourth movement the Soul and Jesus address each other directly for the first time. Bach highlights the phrase, “How amiable is Thy dwelling” (Psalm 84) in the middle section by setting it in a heightened *arioso* style.

In the fifth movement, a cheerful dialogue between the Soul and Jesus, jaunty descending leaps of a sixth connote the absence of pain and sorrow mentioned in the text and the rising scale passages in the first violin that seem to vanish into thin air contribute to the image of “disappearing.” The exceptionally consonant four-part setting of the closing chorale embodies the “sweetness” mentioned in the text.

Cantata 58 was composed for the Sunday after New Year and was first performed on January 5, 1727. The text draws on the Sunday Epistle reading, 1 Peter 4:12–19, which concerns the suffering of the Christian (“rejoice to the extent that you partake of Christ’s sufferings, that when His glory is revealed, you may also be glad with exceeding joy”), as well as the Gospel reading, Matthew 2:13–23, which recounts the flight of the holy family into Egypt. While the identities of the soprano and bass soloists are not explicitly identified as the Soul and Jesus, it is likely that the congregation would have construed them in this way because of the historical association of these two voices with the two allegorical figures. The piece calls for two oboes and *taille* (a type of oboe), violins, viola, and continuo. In the two outer movements, as in the final movement of Cantata 49, a chorale stanza sung by the soprano is juxtaposed with a setting of a poetic text sung by the bass. While the same chorale melody appears in both movements, thereby contributing to the overall musical unity of the work, by setting the first in a slow triple meter and the final one in a

lively duple meter, Bach creates a completely different mood (“affect”) in the two movements.

The dotted rhythm that pervades the opening movement is associated with the path (“Gang”) the believer must tread in pursuit of salvation. Bach highlights and illustrates the word “Freude” (“joy”) by setting it as a florid melisma. The text of the second movement, a *secco* recitative, refers to the Gospel reading, which is an account of how the holy family fled to safety in Egypt when Herod sentenced all male infants in the vicinity of Bethlehem to death. The dissonant harmonies and low register of Bach’s setting highlight the numerous negative images in the text: “wicked world,” “persecutes,” “foes” etc. The cantata text transcends the specific events recounted in the Gospel, however, affirming that, however dire the circumstances, God will never leave or forsake you.

The third movement is a soprano aria in the key of D Minor with accompaniment by solo violin and continuo. The speaker expresses a central tenet of the Lutheran faith in the opening line, “I am content in my suffering,” but the syncopation in the continuo line, which is evocative of a Latin dance, suggests that suffering is never far from the surface. The “trustworthy seal and charter” mentioned in the third line is the promise of salvation brought about by Christ’s death. In the fourth movement the soprano conveys her deep longing for the hereafter, stating, “Ah, could it but come to pass today / That I might be hold my Eden!” a total of three times.

In the final movement the soprano once again sings a chorale melody while the bass sings a setting of a poetic text. However, while the opening movement is more like an interior dialogue, the final one—the soprano’s opening line, “I have a difficult journey to go” notwithstanding—is extroverted and jubilant. The rising triad figure that permeates the movement is associated with the bass’s reassuring words, “Be consoled, consoled, O hearts.”

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Artist Profiles

Mary Dalton Greer, conductor



Mary Dalton Greer founded "Cantatas in Context" in collaboration with the Orchestra of St. Luke's in 2001 and recently created AnimaMusic, an organization that presents musical performances, workshops, and seminars. She directed the Woods Hole Cantata Consort for eleven years, and has been a conducting fellow at the Oregon Bach Festival, the Aspen Music Festival, and the Conductor's Institute at Bard College. Also an

accomplished scholar, Ms. Dalton Greer holds degrees from Yale (B.A. and M.A.) and Harvard (Ph.D.). She was the Christopher Hogwood Research Fellow at the Handel and Haydn Society from 2002–2003, has held faculty positions at Yale and Montclair State University, and lectured at Lincoln Center, the Robert Shaw Choral Institute, and the International Baroque Institute at the Longy School. Ms. Dalton Greer has presented papers at meetings of the American Musicological Society and the American Bach Society as well as international Bach conferences and has published extensively on Bach. She is among the Bach experts featured on the nationally broadcast program "Glory to God Alone: The Life of J. S. Bach" produced by the Evangelical Lutheran Church of America. Ms. Dalton Greer is vice president of the American Bach Society.

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Handel and Haydn Society

Celebrating its 192nd season, the Handel and Haydn Society is a chorus and period-instrument orchestra known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music from the Baroque and Classical eras. Recent seasons have featured a series of staged operas and programs with dance, including Monteverdi's *Orfeo* and *Vespers* and Purcell's *Dido and Aeneas*. The Society has also featured the Boston

debut of many rising stars, including tenor Plácido Domingo and sopranos Dawn Upshaw, Sylvia McNair, and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious SymphonyCast program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises, All is Bright*, and the best-selling *PEACE* which has appeared twice in the top ten on Billboard Magazine's Classical Chart. The Society's award-winning Educational Outreach Program provides opportunities to learn about and perform classical music for more than 10,000 public school students throughout greater Boston each year.

Ilana Davidson, soprano



Ilana Davidson has gained international attention for her musicality and interpretive insight. Recent highlights include performances at Carnegie Hall

in Mahler's Second Symphony with Benjamin Zander and the Boston Philharmonic, Bach cantatas with Mary Dalton Greer and the Orchestra of St. Luke's, Handel's *Messiah* with the National Philharmonic, and Haydn's *The Creation* with Philadelphia's Voces Novae et Antiquae. She is also a featured soloist on Naxos' recording of Bolcom's *Songs of Innocence and of Experience* with Leonard Slatkin, which just won four Grammy Awards. Ms. Davidson makes her Handel and Haydn Society debut in today's concert.

Jayne West, soprano



Soprano Jayne West has performed with many of the country's leading ensembles, including the Boston Symphony Orchestra, Philadelphia

Orchestra, Orchestra of St. Luke's, Handel and Haydn Society, and St. Paul Chamber Orchestra under notable conductors Seiji Ozawa, Bernard Haitink, Trevor Pinnock, Christopher Hogwood, Jane Glover, and Grant Llewellyn. Since 1987, she has sung virtually all of the extant Bach Cantatas as soloist and in the chorus with Emmanuel Music under the direction of Craig Smith. She is on the faculty of Longy School of Music and Boston Arts Academy.

Christòpheren Nomura, baritone



Baritone Christòpheren Nomura has emerged at the forefront of the new generation of American singers. He has been a frequent performer with the

Bach Choir of Bethlehem, Handel and Haydn Society, Boston Early Music Festival, Apollo's Fire, Tafelmusik, and the Philharmonia Baroque Orchestra. Mr. Nomura has appeared with many of the prominent North American orchestras under such renowned conductors as Leonard Bernstein, Seiji Ozawa, Sir Roger Norrington, and Grant Llewellyn. His discography includes "All is Bright" with the Handel and Haydn Society. He last performed in concert with the Society in 2001 under the baton of Christopher Hogwood.

Handel and Haydn Society Orchestra

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Joan & Remsen Kinne Chair
 Susanna Ogata

VIOLIN II

Julie Levens
Dr. Lee Bradley III Chair
 Anne Black

VIOLA

David Miller
*Chair funded in memory
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CELLO

Guy Fishman
*Candace & William Achtmeyer
 Chair*

BASS

Robert Nairn
Amelia Peabody Chair

OBOE

Stephen Hammer^s
*Chair funded in part by
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OBOE D'AMORE

Stephen Hammer

TAILLE

Lani Spahr

BASSOON

Charles Kaufmann

ORGAN

Michael Beattie

^s Principal

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 Grant Llewellyn, Principal Conductor
 Christopher Hogwood, Conductor Laureate
 John Finney, Associate Conductor/Chorusmaster

Lisa Graham, Conductor—Young Women's Chorus
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Program Texts

CANTATA NO. 49, “Ich geh und suche mit Verlangen”

1. SINFONIA

2. ARIA (JESUS)

Ich geh und suche mit Verlangen

Dich, meine Taube, schönste Braut.

Sag an, wo bist du hingegangen,

Daß dich mein Auge nicht mehr schaut?

3. RECITATIVO ED ARIOSO (JESUS, SEELE)

Jesus: Mein Mahl ist zubereit'

Und meine Hochzeitstafel fertig,

Nur meine Braut ist noch nicht gegenwärtig.

Seele: Mein Jesus redt von mir,

O Stimme, welche mich erfreut!

10 Jesus: Ich geh und suche mit Verlangen

Dich, meine Taube, schönste Braut.

Seele: Mein Bräutigam, ich falle dir zu Füßen.

beide: Komm, {Schönste / Schönster,}

komm und laß dich küssen,

{Du sollst mein / Laß mich dein}

fettes Mahl genießen.

{Komm, liebe Braut, und / Mein Bräutigam! ich}

eile nun,

Die Hochzeitskleider anzutun.

4. ARIA (SEELE)

Ich bin herrlich, ich bin schön,

Meinen Heiland zu entzünden.

Seines Heils Gerechtigkeit

Ist mein Schmuck und Ehrenkleid;

Und damit will ich bestehn,

Wenn ich werd in'n Himmel gehn.

5. RECITATIVO (DIALOGO)

Seele: Mein Glaube hat mich selbst so angezogen.

Jesus: So bleibt mein Herze dir gewogen,

So will ich mich mit dir

1. SINFONIA

2. ARIA (JESUS)

I go and seek with longing

Thee, my dove, my fairest bride.

Tell me, where hast Thou gone,

That I can no longer see Thee?

3. RECITATIVE AND ARIOSO (JESUS, SOUL)

Jesus: *My feast is prepared*

And my marriage-table ready,

Only my bride is not yet present.

Soul: *My Jesus speaks of me;*

O voice, that makes me glad!

Jesus: *I go and seek with longing*

Thee, my dove, my fairest bride.

Soul: *My bridegroom, I fall at Thy feet.*

Both: *Come, {fairest / fairest,}*

come and let me kiss thee,

{Thou shalt enjoy my / Let me enjoy Thy}

sumptuous meal.

{Come, O my bride and / My bridegroom! I }

hasten now

To put on the wedding raiment.

4. ARIA (SOUL)

I am glorious, I am fair,

To kindle my Savior.

The righteousness of His salvation

Is my adornment and cloak of honor;

And I shall wear it

When I go to heaven.

5. RECITATIVE (DIALOGUE)

Soul: *My faith itself has dressed me so.*

Jesus: *My heart is well-disposed towards you.*

Thus shall I plight to you

In Ewigkeit vertrauen und verloben.

Seele: Wie wohl ist mir!

Der Himmel ist mir aufgehoben:

Die Majestät ruft selbst und sendet ihre Knechte,

Daß das gefallene Geschlechte

Im Himmelssaal

Bei dem Erlösungsmahl

Zu Gaste möge sein,

Hier komm ich, Jesu, laß mich ein!

Jesus: Sei bis in Tod getreu,

So leg ich dir die Lebenskrone bei.

6. ARIA (JESUS) CON CHORAL (SEELE)

Dich hab ich je und je geliebet,

Wie bin ich doch so herzlich froh,

Daß mein Schatz ist das A und O,

Der Anfang und das Ende.

Und darum zieh ich dich zu mir.

Er wird mich doch zu seinem Preis

Aufnehmen in das Paradies;

Des klopf ich in die Hände.

Ich komme bald,

Amen! Amen!

Ich stehe vor der Tür,

Komm, du schöne Freudenkrone,

bleib nicht lange!

Mach auf, mein Aufenthalt!

Deiner wart ich mit Verlangen.

Dich hab ich je und je geliebet,

Und darum zieh ich dich zu mir.

CANTATA NO. 32, "Liebster Jesu, mein Verlangen"

1. ARIA (SEELE)

Liebster Jesu, mein Verlangen,

Sage mir, wo find ich dich?

Soll ich dich so bald verlieren

Und nicht ferner bei mir spüren?

Ach! mein Hort, erfreue mich,

Laß dich höchst vergnügt umfängen.

2. RECITATIVO (JESUS)

Was ist's, daß du mich gesucht? Weißt du nicht,

daß ich sein muß in dem, das meines Vaters ist?

My troth and pledge for evermore.

Soul: *How well I feel!*

Heaven is in my keeping:

Its majesty itself calls and sends its servants,

That the fallen generations

Might be guests

In the hall of heaven

At our Salvation's meal,

Here I am, Jesus, let me in!

Jesus: *Be faithful unto death,*

And I'll bequeath you the crown of life.

6. ARIA (JESUS) WITH CHORALE (SOUL)

I have always loved you,

How truly glad I am

That my treasure is the A and O,

The beginning and the end.

And so I draw you to me.

He shall, for His praise,

Receive me in paradise;

For which I clap my hands.

I'm coming soon,

Amen! Amen!

I stand before the door,

Come, O lovely crown of joy,

tarry not!

Open up, my abode!

I wait for Thee with longing,

I have always loved you,

And so I draw you to me.

1. ARIA (SOUL)

Beloved Jesus, my desire,

Tell me, where I may find Thee?

Shall I so quickly lose Thee

And no longer feel Thee by me?

Ah! my refuge, gladden me,

Be embraced with utmost joy.

2. RECITATIVE (JESUS)

How is it that ye sought me? Wist ye not that I must be about my Father's business?

3. ARIA (JESUS)

Hier, in meines Vaters Stätte,
Findt mich ein betrubter Geist.

Da kannst du mich sicher finden
Und dein Herz mit mir verbinden,
Weil dies meine Wohnung heißt.

4. RECITATIVO (DIALOGO)

Seele: Ach! heiliger und großer Gott,
So will ich mir
Denn hier bei dir
Beständig Trost und Hilfe suchen.

Jesus: Wirst du den Erdentand verfluchen
Und nur in diese Wohnung gehn,
So kannst du hier und dort bestehn.

Seele: Wie lieblich ist doch deine Wohnung,
Herr, starker Zebaoth;
Mein Geist verlangt
Nach dem, was nur in deinem Hofe prangt.
Mein Leib und Seele freuet sich
In dem lebendigen Gott:

12 **Ach! Jesu, meine Brust liebt dich nur ewiglich.**

Jesus: So kannst du glücklich sein,
Wenn Herz und Geist
Aus Liebe gegen mich entzündet heißt.

Seele: Ach! dieses Wort, das itzo schon
Mein Herz aus Babels Grenzen reißt,
Fass' ich mir andachtsvoll in meiner Seele ein.

5. ARIA DUETTO (SEELE, JESUS)

beide: Nun verschwinden alle Plagen,
Nun verschwindet Ach und Schmerz.

Seele: Nun will ich nicht von dir lassen,

Jesus: Und ich dich auch stets umfassen.

Seele: Nun vergnügt sich mein Herz

Jesus: Und kann voller Freude sagen:

beide: Nun verschwinden alle Plagen,
Nun verschwindet Ach und Schmerz!

6. CHORAL

**Mein Gott, öffne mir die Pforten
Solcher Gnad und Gütigkeit,
Laß mich allzeit allerorten
Schmecken deine Süßigkeit!**

3. ARIA (JESUS)

*Here, within my Father's dwelling,
May a troubled spirit discover me.*

*You can most surely find me there
And bind your heart to mine,
For this is called my dwelling.*

4. RECITATIVE (DIALOGUE)

Soul: Ah! holy and mighty God,
Thus shall I
Seek from Thee
Constant help and consolation.

Jesus: If you curse worldly trifles
And enter this dwelling alone,
You can fare well both here and there.

Soul: How amiable is Thy dwelling,
Lord, mighty Sabaoth;
My spirit longs
For that which shines only in Thy court.
My body and soul are joyful
In the living God:

Ah! Jesus, it is only Thee my heart loves forever.

Jesus: You can be happy,
If heart and soul
Are kindled out of love for me.

Soul: Ah! these words that already
Tear my heart from Babel's borders,
I shall reverently engrave in my soul.

5. ARIA DUET (SOUL, JESUS)

Both: All torments now vanish,
All grieving now vanishes.

Soul: Now shall I never leave Thee,

Jesus: And I shall always embrace you.

Soul: My heart is now contented

Jesus: And can say with gladness:

Both: All torments now vanish,
All grieving now vanishes!

6. CHORALE

**My God, open for me the gates
Of such grace and goodness,
Let me at all times and in all places
Savor Thy sweetness!**

Liebe mich und treib mich an,
 Daß ich dich, so gut ich kann,
 Wiederum umfang und liebe
 Und ja nun nicht mehr betrübe.

*Love me and lead me on.
 That I may as best I can
 Embrace and love Thee too
 And no more be sad.*

CANTATA NO. 58, "Ach Gott, wie manches Herzeleid"

1. ARIA (BASS) CON CHORAL (SOPRANO)

Ach Gott, wie manches Herzeleid
 Begegnet mir zu dieser Zeit!
 Der schmale Weg ist Trübsals voll,
 Den ich zum Himmel wandern soll.
 Nur Geduld, Geduld, mein Herze,
 Es ist eine böse Zeit!
 Doch der Gang zur Seligkeit
 Führt zur Freude nach dem Schmerze.

1. ARIA (BASS) WITH CHORALE (SOPRANO)

*Ah, God, what deep affliction
 Befalls me at this time!
 The narrow path is full of sorrow
 On which I must go to Heaven.
 Patience, patience, O my heart,
 These are bad times!
 Yet the path to salvation
 Leads to joy after pain.*

2. RECITATIVO (BASS)

Verfolgt dich gleich die arge Welt,
 So hast du dennoch Gott zum Freunde,
 Der wider deine Feinde
 Dir stets den Rücken hält.
 Und wenn der wütende Herodes
 Das Urteil eines schmähen Todes
 Gleich über unsern Heiland fällt,
 So kommt ein Engel in der Nacht,
 Der lasset Joseph träumen,
 Daß er dem Würger soll entfliehen
 Und nach Ägypten ziehen.
 Gott hat ein Wort, das dich vertrauend macht.
 Er spricht: Wenn Berg und Hügel niedersinken,
 Wenn dich die Flut des Wassers will ertrinken,
 So will ich dich doch nicht verlassen noch
 versäumen.

2. RECITATIVE (BASS)

*Though the wicked world persecutes you,
 You still have God as a friend,
 Who, in the face of your foes,
 Will always support you.
 And even though furious Herod
 Sentenced our Savior
 To shameful death,
 There came an angel in the night
 And sent a dream to Joseph,
 That He should escape the butcher
 And flee into Egypt.
 God's Word gives you confidence.
 He saith: when hills and mountains crumble,
 When flood waters submerge you,
 I shall neither leave you nor
 forsake you.*

3. ARIA (SOPRANO)

Ich bin vergnügt in meinem Leiden,
 Denn Gott ist meine Zuversicht.
 Ich habe sichern Brief und Siegel,
 Und dieses ist der feste Riegel,
 Den bricht die Hölle selber nicht.

3. ARIA (SOPRANO)

*I am content in my suffering,
 For God is my reassurance.
 I have a trustworthy seal and charter,
 And this is the solid bolt
 That Hell itself cannot break.*

4. RECITATIVO (SOPRANO)

Kann es die Welt nicht lassen,
Mich zu verfolgen und zu hassen,
So weist mir Gottes Hand
Ein andres Land.
Ach! könnt es heute noch geschehen,
Daß ich mein Eden möchte sehen!

5. ARIA (BASS) CON CHORAL (SOPRANO)

Ich hab vor mir ein schwere Reis
Zu dir ins Himmels Paradeis,
Da ist mein rechtes Vaterland,
Daran du dein Blut hast gewandt.
Nur getrost, getrost, ihr Herzen,
Hier ist Angst, dort Herrlichkeit!
Und die Freude jener Zeit
Überwieget alle Schmerzen.

4. RECITATIVE (SOPRANO)

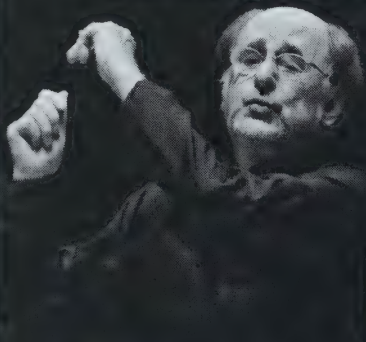
*Though the world cannot refrain
From persecuting and hating me,
God's hand reveals to me
Another land.
Ah, could it but come to pass today
That I might behold my Eden!*

5. ARIA (BASS) WITH CHORALE (SOPRANO)

*I have a difficult journey to go
To reach Thee in heaven's paradise;
That is my true fatherland,
For which Thou hast shed Thy blood.
Be consoled, consoled, O hearts,
Here is fear, there glory reigns!
And the joy of that day
Outweighs all pain.*

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AnimaMusic joins with the Handel and Haydn Society in presenting today's performance. The mission of AnimaMusic is to present performances of choral and instrumental works of the highest quality with a particular emphasis on the repertory of the Baroque, to educate audiences and performers about textual and musical aspects of the pieces, and to train singers and instrumentalists in the performing styles appropriate to the repertory.

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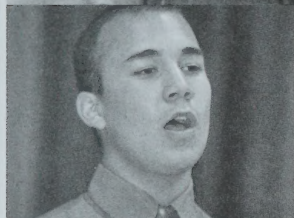
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HANDEL AND HAYDN SOCIETY



The **Vocal Apprenticeship Program** is one of the Society's most important educational initiatives, addressing the needs of a special group of talented urban youngsters—those for whom the study of music can outline a path toward higher education and a career in music. The program provides intensive study along with the mentoring and guidance these young singers need to reach their full potential, musically, academically, and personally.

The program includes four choral ensembles:

Singers trains students age 8-11 who may not have sung in a choir before, or are learning to read music.

The **Youth Chorus** features about 50 choristers from 21 communities, ages 10-14. The ensemble has made multiple appearances at Symphony Hall and made its New York City debut in February, 2006.

The **Young Women's Chorus** is a musically challenging ensemble for high school age females. The group made its Symphony Hall debut as part of the Society's Holiday Sing concert on Saturday, December 9.

The **Young Men's Ensemble** for changing to changed male voices (grades 7+) is new this year, thanks to a generous grant from the **Linde Family Foundation**.

For more information contact Robin Baker at 617 262 1815, ext. 126 or rbaker@handelandhaydn.org.



Bach